THE CLEVELAND MUSEUM OF ART
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Cubism will be seen at its best when the Jacques Lipchitz Retrospective Exhibition opens to the public on January 26th at the Cleveland Museum of Art. Cubism - according to Lipchitz - was a search for a new syntax. Once discovered it could be used to express a larger message - beyond the grammarian - and this Lipchitz believes he has done.

In 1913 Lipchitz first became aware of the time and space concepts of Cubism through his friendship with Diego Rivera who was then working in the Cubist manner. He first attracted attention as a Cubist Sculptor. He contributed much to the Cubist movement with his bronzes, stone carvings, wood constructions, gouaches and polychrome reliefs.

Lipchitz still considers himself a Cubist although he moved from the intellectual detachment of Cubism into a style which is revealed in the heroic bronzes he created during the period from 1930 to 1950. Conflict and supplication are present in these master bronzes now on exhibition in Cleveland. Mythological symbols abound. He thinks they apply to everyday problems. In the RAPE OF EUROPA, MOTHER AND CHILD, PROMETHEUS and SACRIFICE you will see his reaction to a tortured world - the world of Hitler. His treatment of these themes is passionate and monumental and no one who looks at the sculpture he did during World War II, and since, can deny its intensity of feeling and majestic power.

Jacques Lipchitz was born at Druskieniki, Lithuania in 1891. He attended school in Byalostok and, after a pogrom went to Wilna. At his father's request he studied engineering. His personal ambition, however, was to become a sculptor. He went to Paris in 1909, studying at the Beaux Arts and the Academie Julien. He remained in Paris until 1941. In that year he came to America. He now lives here.

In his Cubist years Lipchitz worked much in stone - later in bronze. Now he works mainly in plasteline. Previous to, and during, the course of modelling he makes numerous experimental drawings. When the model is completed he engages a professional caster to translate it into plaster. After this is completed, he makes the final changes in the plaster and sends it to the bronze caster, whom he personally oversees. Afterwards he does considerable work with a rasp on the surface of the bronze casting until the sculpture is finished to his satisfaction.

Lipchitz is one of the great sculptors of out time. He is a craftsman of the highest order. Trained in all the intricacies of stone cutting and casting he is able to execute any sculptural requirement his imagination may demand. He has a great sculptor's sense of the dynamic interplay of forms in relation to light and draws on a rich sculptural experience to achieve this end. In all his mature work there is a Baroque vitality and an explosive romantic sentiment which is in what Lipchitz has called the "Great Stream."

Lipchitz says: "Each artist falls heir to all that the ages before him have worked out. Each time an artist widens the frontiers of expression he contributes to this heritage." Lipchitz has widened the frontiers considerably.

110 pieces make up the exhibition. The installation has been made under the devoted supervision of William M. Milliken, Director of the Museum.